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ABSTRACT

The four content areas of discipline based art education (aesthetics, art criticism, art history, and art production) should be addressed in every art education unit planned and taught to students. All four content areas are addressed in the process of formal art criticism therefore every unit/lesson that utilizes a formal art criticism also serves discipline based art education (DBAE). The five steps in formal art criticism and their corresponding DBAE components are: (1) Describing--Art Criticism; (2) Analyzing--Art Criticism and Aesthetics; (3) Interpreting--Art Criticism and Aesthetics; (4) Funding--Art Criticism and Art History; and (5) Disclosing--Art Criticism and Art Production. Sample lesson plans that model for planning/learning situations that incorporate DBAE content are included. These lesson plans should be modified to suit individual needs before being taught and later should be remodified depending on students needs each time the lessons are taught. Working in art involves evaluation and change because it is part of what knowledge and creativity are all about. (KM)

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MY DOG'S NAME IS SNOOPY
PERSONAL SYMBOLISM AND JOAN MIRO

A Model for Planning Learning Situations
in
Aesthetics, Art Criticicism, Art History and Art Production

A Paper Presented at the
NATIONAL ART EDUCATION ASSOCIATION CONFERENCE
Kansas City, Missouri

U.S. DEPARTMENT OF EDUCATION
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TABLE OF CONTENTS

Background. 1

DBAE Shorthand 1

Planning Lessons for DBAE. 2

Model Plans. 3

Elementary Lesson Plan. 3

Workbook for Intermediate Grades. 9

Junior High School Lesson Plan. 19

High School Lesson Plan. 26

Summary. 38

Appendix. 38

KEY

Green Pages	= Text of Paper
Pink Pages	= Elementary Lesson Plan
Gold Pages	= Middle School Lesson Plan
Blue Pages	=Junior High Lesson Plan
Yellow Pages	=High School Lesson Plan
White Pages	=Student Work Sheets

Background

DBAE Displine Based Art Education is not only the acronym of the eighties, it is also the puzzle to be resolved by the art educators of the eighties.

Even though I want to deal here with the practicalities, it should be noted that there have been many different philosophies which have lead us to DBAE. DBAE is like a philosophy of the candy store syndrome. We look at all the Lowenfeld candy flavors and choose some Lowenfeld flavors while rejecting other Lowenfeld flavors. Then we move on to the Arnheim candy flavors and the Dewey flavors and the Feldman flavors and to all the other philosophy flavors. We select out those we like to fill our DBAE shopping basket and leave behind those that do not suit us today. So DBAE is formulated from our reactions to many art education philosophies of the past.

DBAE consists of four content areas: Aesthetics, Art Criticism, Art History, and Art Production. When proponents of DBAE gather together, we disagree as to the actual content to be taught in Aesthetics, Art Criticism, Art History, or even in Art Production. We each have our individual feelings, differing experiences, personal bodies of knowledge, and specific sets of research statistics that back up the content choices made for teaching to DBAE.

The materials that follow are built from my experiences and struggles to simplify the complexities of the DBAE components. You may find them helpful and/or heretical. As with the big things like history and with the little things lika a simple lesson plan. Nothing here is carved into stone or cast in gold. As the body of historical knowledge grows, our interpretations and understandings of history change. As I continue to study and teach, I continue to modify my beliefs and the lesson plans: to eliminate the superfluous, to find better ways to help students understand important concepts, to select more appropriate vechicles for acquiring knowledge. . .and on. . . .and on. . . .

DBAE Shorthand

The following are my simple definitions for the components of DBAE.

Aesthetics = "feelings" about art = making personal judgements about art.

1. All activities dealing with the senses (sight, sound, smell, taste, touch, emotions, physical response)

2. All philosophical questions, i.e.:
   What is art?
   Why is this art?
   Why is this a famous or important work of art?

Art Criticism = process of attending to a work of art = steps of the process are:

1. Describing = identifying all the things or objects in the work of art

2. Analyzing = identifying the formal art elements and art principals evident in a work of art

3. Interpreting = personal "feelings" or guesses about the works of art (conjecture backed by visual proof.)

4. Funding = body of knowledge (documentation, history, research)

5. Disclosing = creative response to the work of art (talking, writing, acting, art making)

Art History = Information about the work of art, the artist, the artist's culture, the subject matter in the work of art, style in which work of art is made, any documentation appropriate to the work of art.

Art Production = materials, manipulation skills, and opportunity for creative experience (in Visual Art and others of the Fine Arts areas)

I believe we, as art teachers must help students to develop skills in all four of the DBAE content areas. Those skills include abilities to attend to, to think about, to talk about, to write about, to model, to make, to remember, and to respond to art.

Planning Lessons for DBAE

I believe that all four of the DBAE content areas can be addressed in the process of formal art criiticism. Therefore sometimes I plan a lesson or a unit following only the steps for art criticism.

Steps in Art Criticism	DBAE Components
1. Describing	Art Criticism
2. Analyzing	Art Criticism Aesthetics
3. Interpreting	Art Criticism Aesthetics
4. Funding	Art Criticism Art History
5. Disclosing	Art Criticism Art Production

Of course, I also check through my list of definitions for Aesthetics, Art Criticism, Art History, and Art Reproduction to make sure I have included the four content areas in my lesson plans or unit plans.

Model Plans

Included in this packet are four plans. Each is for a different age student: elementary, intermediary, junior high, and high school. Each plan is built around Joan Miro's "Seated Woman II"

These plans are not perfect. They will be, and should be modified with use. I have taught from all of them in the past. As students participate in the planned activities I write notes directly on my copy of the lesson plan and teaching materials. Then when I am going to deal with Joan Miro's "Seated Woman II" again, I pull out the annotated materials and modify or change them according to the noted suggestons. I usually save each old annotated and new set of plans in a notebook so that I have a record of their evolution. Through them I also have a record of the changes in my beliefs about student needs and art education and my responses to those needs.

Elementary Lesson Plan

I developed this student activity as a sequence to previous lessons based on DaVinci's "Mona Lisa". These lessons were taught to ten classes among nine elementary schools. (Copies of the "Mona Lisa" lesson plans are included in the appendix of this packet.) The students' drawings were mounted, labelled with student's names and drawings' titles, and presented in a scheduled month-long exhibit in the school district gallery. Congratulatory letters were sent to each of the 300 students. Classroom teachers wished to bring students to the gallery to see "their own Mona Lisa exhibits." The "Woman Seated II" lesson plan was developed for use during the visit of these particular classes to the Mona Lisa exhibit.

The "Woman Seated II" activity was planned as a large group formal criticism within a gallery environment. The worksheet was not used for this activity by primary students, only by intermediary students.

Notes for changing the worksheet: (1) corrections in spelling and clarity of questions for intermediate students and (2) development of a primary worksheet that contains titles of and photostats of the two portraits with two columns for same and different, into which students could draw and write simple comparisons.

Lesson Plan:Grades 1-4

WOMAN SEATED II

Objectives

1. To compare DaVinci's "Mona Lisa" with Miro's "Woman Seated II"

2. To look at both protraits and describe what is seen through verbalization, body action, and writing.

3. To infer or explain the sensuous experiences of both women.

4. To interpret some of the artists' symbolism and artists' feelings about women.

5. To know the titles, artists, sequence of time and minimal historical background of actual painting subjects.

6. To make, label, and talk about illustrations of individual comparison statements concerning likenesses and differences of the two paintings.

7. To organize illustrations into a book comparing the two paintings.

Materials

1. Large reproductions of DaVinci's "Mona Lisa" and Miro's "Seated Woman II".

2. Comparison Worksheet for each student and large sheets of paper on which to make lists of "same" and different"; writing instruments.

3. 9x12 white drawing paper, crayons

4. Notebook or book-binding materials

5. Small reproductions of "Mona Lisa" and "Seated Woman II" for inclusion in book

6. Camera with film.

Procedures

1. Students view "Mona Lisa's Many Faces": art exhibit.

2. Display large reproducations of "Mona Lisa" and "Woman Seated II" side by side. Distribute worksheets.

3. Review the pose and sitting like Mona Lisa.

4. Compare the two paintings, looking for things. (List on large paper)
   - -Any things the same in both?
   - -Any things in one but not the other?
   - -How is Woman Seated II sitting? (someone demonstrate for class and have class correct pose as we establish and have students demonstrate and act out. Take a photograph.)
     - -Is her head straight?
     - -Is she looking at you?
     - -Is her body straight?
     - -Where is she? (environment)
   - -All students sit like woman Seated II. (Take a photograph.)

5. Compare poses of women in two paintings. (Two students model poses in front of class. Take a photograph. List comments on large paper.)
   - -Shapes, colors, sizes of picture parts, placement of picture parts
   - -What sounds would each woman hear?
   - -What scents would each woman smell?
   - -What tastes would each woman taste?
   - -What texture would each woman feel or touch?
   - -What emotions would each woman feel?
   - -Identify symbols or mysterious "things" in paintings.
   - -Interpret artists' feelings about women.
   - -Could they be the same woman? Why? Why not?

6. Discuss and list known information about paintings:
   - -Artists
   - -Titles
   - -Period of time (establish sequence; older-newer, age)
   - -Knowledge of actual women.

7. With students, write out the "story" about the paintings. Using the lists as a reference choose the important things students want to say aobut the paintings.

8. Distribute paper and crayons.

9. Each student selects or is assigned characteristics/comparisons to illustrate. Write name and class code on paper.

10. Each student makes an illustration.

11. Individually, ask each student how his/her "picture" show us the idea (characteristics/comparisons) drawn.

12. If there is time, line up children's illustrations and together "read" the story. Ask each student to explain how his/her "picture" shows us the idea (characteristics/comparisons) drawn.

13. Book can be assembled by students
    - -Lettering story
    - -Assembling signatures.
    - -Designing title page, authors' page, pages with reproductions of "Mona Lisa" and "Seated Woman II", appendix with photographs of students' project activities
    - -Bookbinding

14. Place the completed book into the school library. Children can then sign out the book they wrote.

Evaluation/Grades

1. The student was able to look at both portraits and describe what was seen through verbalization, body action, and writing.

2. The student was able to infer or explain the sensuous experiences of both women.

3. The student was able to interpret some of the artists' symbolism and artists' feelinga about women.

4. The student demonstrated knowledge of the titles, artists, sequence of time, and minimal historical background of the actual painting subjects.

5. The student made, labelled, and talked about his/her illustartion of the comparison statement, concerning the likenesses or differences of the two paintings.

6. The student participated in the organization/construction of a book comparing the two paintings.

Compare DaVinci's portrait of "Mona Lisa" with Miro's portrait of "Woman Seated II"

(List student comments. . . . on paper or board)

How are they the same? How are they different?

Describing:

Subject matter/objects:

Analyzing:

Shapes

Colors

Sizes of picture parts

Placement of picture parts

Interpreting:

What sound would each woman hear?

What scents would each woman smell?

What tastes would each woman taste?

What textures would each woman feel?

What emotions would each woman feel?

-Symbols/mysterious things in painting

-Artists' feelings about women

-Could both paintings be of the same woman?. . . . . .

Funding:

Artists

Titles

Period of Time

Knowledge of actual woman

Responding:

Divide list of students' comments among students. Assign each student to illustrate his/her one comment. Label each illustration with the comment:

Line-up children's illustrations and the works of art. Through a class consensus, organize the illustrations into a book. Place the book into the school library. Children can then signout the book that they wrote.

Student Name_____School & Grade_____

MONA LISA and WOMAN SEATED II
by
Leonardo Davinci and Joan Miro

Evaluation/Grades

1. The student was able to describe the things seen in both paintings by:
   - -verbalization
   - -body action
   - -writing

2. The student was able to infer/or explain experiences of "Woman Seated II" and "Mona Lisa's" senses:
   - -hearing
   - -smelling
   - -tasting
   - -touching
   - -emotions _____

3. The student was able to interpret some of the artists' symbolism and artists' feelings about women _____

4. The student demonstrated knowledge about the titles, artists, sequence of time, and/or minimal historical background of the actual paintings. _____

5. The student made an illustration that compares the two paintings _____

6. The student labelled the illustration _____

7. The student was able to talk about and explain how the illustration compares the two paintings. _____

8. The student participated in the organization and/or construction of a book comparing the two paintings. _____

Note: O = Outstanding
S = Satisfactory
U = Unsatisfactory

Lesson Plan: Workbook for Intermediate Grades
Woman Seated II

Objectives:

1. To identify and list the things in Miro's "Woman Seated II".

2. To analyze the shapes, lines and colors in the painting.

3. To interpret "Woman Seated II" through verbalization, body action and writing.

4. To know the title, artist and time frame concerning the painting.

5. To review the concept of symbolism and interpret the symbols in Miro's painting.

6. To make a short story or poem about Miro's painting that includes some of the students' interpretations about "Woman Seated II".

Materials

1. Large reproduction of Miro's "Woman Seated II"

2. Workbooks for each student

3. Colored pencils

4. Covered box containing three secret objects (i.e. pair of blunt safety scissors, sputnik shaped toy, basket with handle).

Procedures

1. Display reproduction of Miro's "Woman Seated II"

2. Distribute Workbooks, and colored pencils. Name and class code on worksheets.

3. Prepare students for viewing by practicing a relaxation exercise as a group.

4. Read the instructions for describing with the class as a whole and make the list together.

5. Read through the instructions for Analyzing with the class as a whole. Students are to complete this section on their own. (Students may work in pairs or small groups if appropriate).

6. Read and complete the section titled Intrepreting Questions with the Whole Class.

7. Read through the materials for Funding with the class as a whole. Place the covered box containing secret objects in an accessible place for students to use. Individual students work through the Funding section at their own pace.

   The following quotation from Miro in Montreal may be used in explaining parts 3 and 4 of the Funding section:

   "I was no good at drawing. I couldn't distinguish between a straight line and a curve. Once, Gali had me do a still life of a group of almost colourless objects; a glass of water, a carafe, a potato. Well, I did a sunset! So Gali, who ran a private school that I attended from 1912 on and who was very receptive to modern art (the LaLonja school by contrast, was very academic) suggested a trick: he told me to close my eyes and to feel an object, or even the head of one of my fellow students, and then to draw from memory - the memory of my hands."

8. To prepare for Disclosing, discuss with the students their ideas for inclusion in the writing of a story or poem about "Woman Seated II." Students then write their own ideas into their creative pieces.

Evaluation/Grades

1. The student listed the things identified in Miro's "Woman Seated II".

2. The student analyzed the shapes, lines, and colors in the painting by completing the activities in the workbook.

3. The student interpreted "Woman Seated II" through verbalization, body action, and writing.

4. The student was able to give the name of, the artist, and time frame of the painting.

5. The student matched some common symbols with their meanings.

6. The student drew objects inside the secret box after examining them by touch, not by sight.

7. The student identified own ideas about the symbols in Miro's painting of "Woman Seated II."

8. The student wrote a short story or poem about Miro's "Woman Seated II" that included some of his/her interpretations of symbols in the painting.

Workbook
for
Intermediate Grades

WHAT WOMAN?

Spending time with a painting:
Title: "Seated Woman II"
Artist: Joan Miro
Year painted: 1939
Size: 63" x 50-3/4"

Name_____ **Class Code**_____

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Name **Class Code**

Close your eyes. With your eyes closed count to 60. Pay attention to the colors and lines and shapes that you see on your closed eyelids.
Then open your eyes and look closely at your photograph of Joan Miro's "Woman Seated II". Study it.

Describing

Make a list of things you see in this work of art. It is very difficult to find things in this painting, so you may only be able to find a few:

1.
2.
3.

Analyzing

1. Draw/record below the kinds of shapes you see in "Woman Seated II".

2. Put a check ( ) inside the shapes you drew that Miro used many times in this painting.
3. Some of the shapes in "Woman Seated II" are very tiny. Outline your drawings of tiny shapes in red.
4. Some of the shapes are very large. Outline your drawings of his very large shapes in green.
5. Do you think that most of the shapes in this painting are very large, medium size, or tiny?_____ Explain your answer._____

6. Draw/Record the kinds of lines you see in "Woman Seated II".
7. Look at the colors Miro used in his painting. Write the names of the colors he used in the spaces provided:

The colors he used most. . . . . .The colors he used in the smallest amounts

Interpreting

1. Sit with your head bent to one side and your arms up -one bent and one stretched up. Look at your photograph of "Seated Woman II". Adjust how you are sitting to better match how she is sitting.

   How does sitting like this make you feel?

   What might you be doing sitting like this?

   Write in a few words, why you think that.

2. How do you think "Woman Seated II" feels? - why?

3. How do you think the colors in the painting help show her feelings?

4. What do you think is around the "Woman Seated II"?

   What do you think she would see?

   What would she feel (textures?)

   What would she smell?

   What would she taste?

   What do you think she would see?

5. If "Woman Seated II" could speak, what do you think would be the three most important things she would tell us about herself?

Funding

1. Joan Miro was a Spanish artist who began working in the middle 1900's probably when your garndparents were your age

2. Instead of making real things in his paintings, Miro used symbols for things. Below, match each symbol with its meaning:

male

female

the moon

percent

dollar

Chrysler Corporation

plus

divide

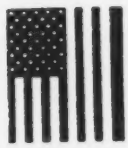
Question

comma

United States of America

Peace

CBS



direction

three

eighth note

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Funding

3. There is a box in your classroom containing secret objects. Without looking into the box reach inside and touch the objects. If you know what the things in the box are, keep it a secret. In the space below, draw your ideas about the objects in the box.

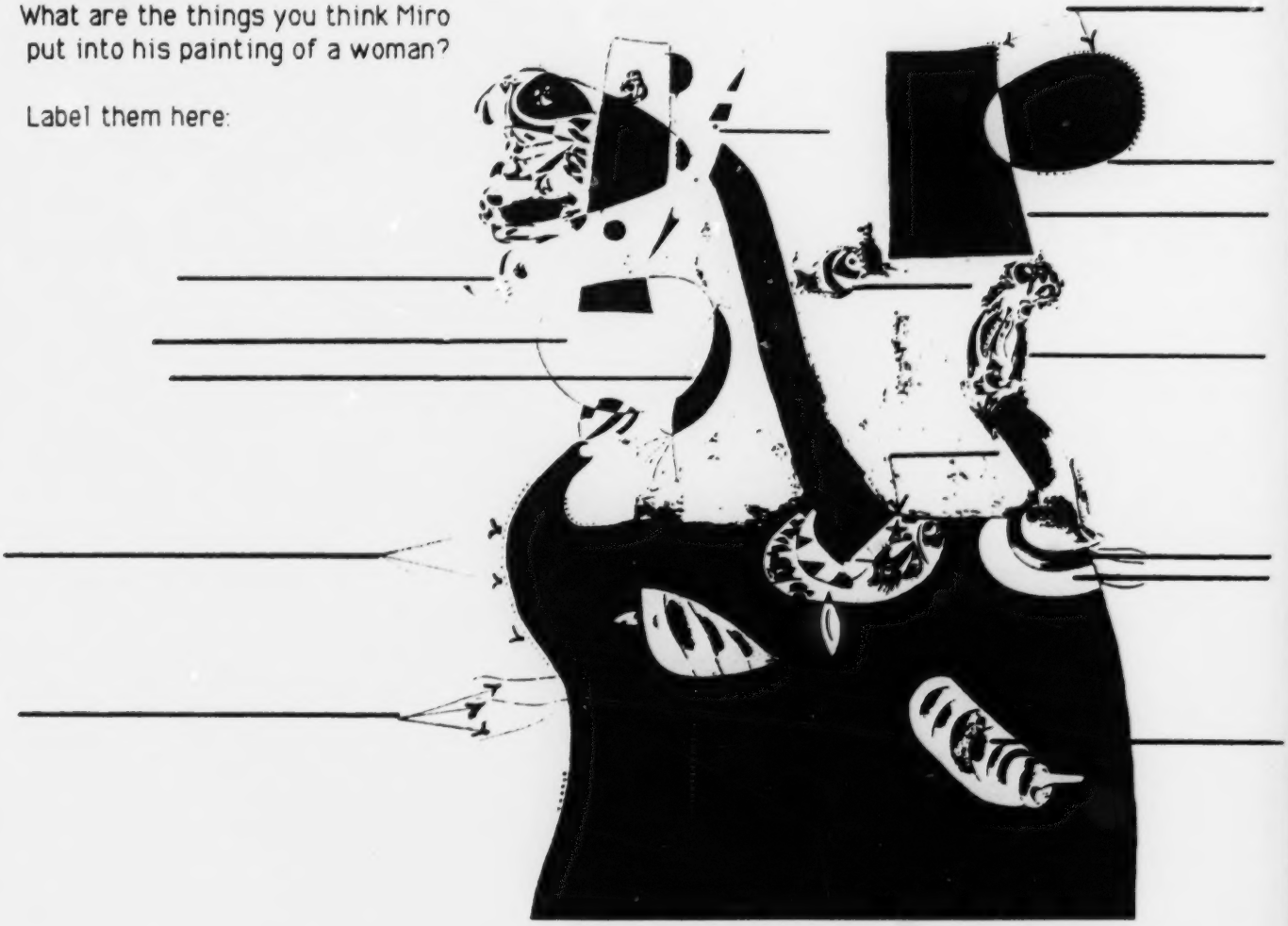
After your drawings are finished, look inside the box to see the original objects. Think about how your drawings are like the real objects and how they are different. (If your classmates have not finished keep everything a secret until all of your classmates have completed this activity.)

You did not really draw the things in the box. You drew your ideas about those things.

Funding

4. Joan Miro did not paint people or things so that they look real. He painted an idea of those things. Miro sometimes felt objects without looking at them and then made his painting.
   What are the things you think Miro put into his painting of a woman?

   Label them here:



5. This is the woman's face! Draw over the top of this. Copy her face to show where you think her eyes, her nose, her mouth, her ears, and her hair would be?

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Disclosing

Use your imagination to write a short story or a poem about Joan Miro's "Woman Seated II". Include in your writing the ideas of the things you identified from the painting.

Student Name_____Class Code_____

1. The student listed the things in the painting "Woman Seated II" by Joan Miro. _____

2. The student completed the Analysis activities in the workbook. _____

3. The student interpreted "Woman Seated II" through:
   -verbalization _____
   -body action _____
   -writing _____

4. The student was able to name the painting, artist, and time frame in which it was made. _____

5. The student successfully matched common symbols with their meanings. _____

6. The student drew their ideas about objects that they "saw" only through touch. _____

7. The student made own interpretations of the symbols in Miro's painting. _____

8. The student's wrote a short story or poem about Miro's "Woman Seated II" that included some of the interpretations made about the painting. _____

Junior High School Lesson Plan

Actually, the series of activities included in this plan were originally a small part of a unit dealing with "Modern Art" that continued for a period of 20 weeks.

WOMAN SEATED II

Objectives

1. To increase awareness of the various senses.
2. To create symbols for abstract concepts using elements of design.
3. To use personal symbols to interpret words in a sentence. To use elements of design for those interpretations.
4. To write a sentence containing at least one object and four other words.
5. To interpret the words in a sentence using personal symbols: one as a drawing of an object, one as a shape, one as a line, one as a color with value, one as a texture.
6. To use personal symbols to create a collage that exhibits unity of design, the the object as center of interest, and careful craftsmanship.
7. To engage in self-evaluation of the collage.
8. To compare the student-made collage with Joan Miro's "Woman Seated II."
9. To discuss the "value" of a painting such as "Woman Seated II" by Joan Miro.

Materials:

1. Sensuous Experience worksheets and food items
2. Interpreting Sensuous Experience Words worksheets
3. Newsprint, Drawing paper, construction papers, magazine pictures
4. Writing Instruments, glue, scissors, colored pencils.
5. Evaluation Worksheets
6. Large reproduction of "Woman Seated II" by Joan Miro.
7. Article from "Time Magazine" concerning November 11, 1986 sale of Joan Miro"s "Woman in the Night" for $2,530,000.

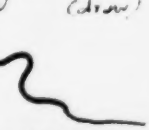
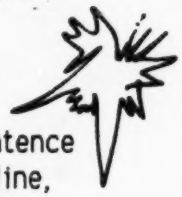
Procedures:

1. Distribute Sensuous Experience Worksheets.
   A volunteer is used to demonstrate the meanings of "direct experience," "preconceived ideas," and each of the senses.

   Each participant is given an unfamiliar food item with which to have a sensuous experience. As many words/phrases as possibvle are listed on the worksheet describing the experience. At least one word/phrase should be listed under each sense.

2. Distribute the Interpreting Sensuous Experience Words worksheet.

Use words that are descriptors, not nouns.
Demonstrate using the word "tart" as illustrated below:

The Word (adjective, adverb)	A Line (draw)	A Color (name)	Value or Intensity of Color (name)	A Texture (name)	A Shape (draw)
1. Tart		green	light	pithy	

3. Distribute newsprint and ask students to write across the paper, a sentence that consists of five or more words. Underline one object. Under the line, make a rough sketch of the object. Interpret each of the remaining words using a different element of design: a line, a shape, a color with value, a texture. If there are more than five words, the extra words may be interpreted using any elements of design, but not an object.

4. Make a 9" x 12" collage using only the object and elements of design symbols used to interpret the sentence. The object must be the center of interest. The design must exhibit unity and be well crafted. Elements of design symbols may be repeated. Magazine pictures/colors/shapes/textures, construction paper and colored pencils may be used. Demonstrate concepts to students when presenting requirements.

5. Distribute self-evaluation worksheets. Display reproduction of Joan Miro's "Woman Seated II." Students answer questions and work on their own.

6. Display "Time Magazine" article next to Miro's "Woman Seated II." Ask students to read the article during the time they are completing worksheets.
   Lead a class discussion concerning the article. The philosophical questions that will probably be posed by students and need to be explored at this time are:
   - -How can a painting be worth that much money?
   - -Why is this an important work of art?
   - -If "we" can draw just as well or better that "that," why cannot "we" make a million dollars for our drawings/paintings?
   - -Are Miro's paintings works of art?

7. Materials to be turned-in together for grading:
   Sensuous Experience
   Interpreting Sensuous Experience Words
   Newsprint with sentence and word interpretations
   Art project
   Evaluation Form

Evaluation/Grades

1. The student participated in the sensuous experience with food.
2. The student created symbols for abstract concepts (sensuous experience words) using elements of design.
3. The student wrote a sentence and interpreted each word using personal symbols : one as a drawing of an object, one as a shape, one as a line, one as a color with value, and one as a texture.
4. The student used only the personal symbols used to interpret the sentence (and all of the symbols) to create a collage that exhibits unity of design, the object as a center of interest, and careful craftsmanship.
5. Using the evaluation worksheet the student compared his/her collage with Joan Miro's "Woman Seated II" and completed the questions concerning his/her own design.
6. The student participated in the discussion concerning "value" of a painting like "Woman Seated II."

TITLE:

NAME & Class Code:

THE SENSUOUS EXPERIENCE

Keep yourself open to a direct experience. Try to have no preconceived ideas. Try not to analyze or interpret what you sense. Simply try to be aware of and then record the things that immediately "strike" your senses.

sight	sound	smell	touch	taste	feelings/ emotions	physical response (i.e. heart beating fast, hairs on arms standing up)

25

26

Name & class code:

INTERPRETING SENSUOUS EXPERIENCE WORDS

Choose five (5) different sensuous experience words from your sensuous experience worksheet. Illustrate each of those ideas in the following visual waYS:

The Word	A Line	A Color	Value or Intensity of Color	A Texture	A Shape
1.					
2.					
3.					
4.					
5.					

23.

RFA-9 EVALUATION NAME & CLASS CODE:

Abstract Art is based on recognizable subject matter, but it has been simplified and/or changed away from reality.

Jean Miro was a Spanish artist who worked in the mid-1900's. He was an abstract artist who combined objects and an "alphabet of special symbols" in his work. Miro made paintings in much the same way we made our collages based on interpreting words.

The painting on display is "Seated Women II" by Jean Miro. It includes a woman and various symbols that represent ideas about the woman.

1. Looking at the Jean Miro painting, try to interpret the ideas he is showing. We know it is about a woman. What is he telling us about the woman? I want you to conjecture here - decide what he is saying. List your idea of what Jean Miro's picture sentence could be:

Explain your reasoning:

2. What is Jean Miro doing the same in his painting as you are doing in your design?

3. What is Jean Miro doing differently in his painting than what you did in your design?

Evaluating your own design:
1. How is your design an example of Abstract Art?

2. What is the center of interest in your design?

How is the viewer's attention attracted to the center of interest? Be specific:

3. Is there anything you would change to improve your design?

If not, how do you account for such a success? If yes, what/how would you change it and why?

4. What have you learned about symbols/objects/lines/shapes/color with value/texture in doing this project? Be specific and give examples of what you have learned about one or more of these things.

5. Can you think of another way to teach the ideas of Jean Miro, other than the way we did it in class? (extra credit)

Student Name_____ Class Code_____

"WOMAN SEATED II"

Evaluation/Grade

1. Sensuous Experience Worksheet _____

2. Interpreting Sensuous Experience Words Worksheet _____

3. Newsprint with sentence and symbols interpretations of words (followed directions) _____

4. Collage

   -Used all the symbols developed in sentence and only those symbols _____

   -Unity of design _____

   -Object is Center of Interest _____

   -Craftsmanship _____

   -Aesthetic quality of design (Teacher's opinion) _____

5. Evaluation Worksheet _____

6. Class discussion concerning the sale of a Joan Miro painting, November 11, 1986 for $2,530,000 _____

Notes: 1. Grades are:

A, B, C, D = Meets all requirements / Meets varying degrees of requirements

F = Did not participate

2. Students earn class participation "grades" every day they are in class:

+ = Extra credit, raises activity grade one level

✓ = Grade remains as earned

- = Did not fully participate in class, lowers activity grade one level

High School Lesson Plan

WOMAN SEATED II

Objectives:

1. To identify and list the things in Miro's "Woman Seated II."

2. To analyze Miro's "Woman Seated II" by copying the painting in its original size (60" x 50 3/4").

3. To analyze the proportions of positive/negative space and of colors.

4. To interpret "Woman Seated II" through body action, understanding Miro's own comments, and writing.

5. To review the concepts of symbolism and interpret the symbols in Miro's painting.

6. To develop symbols for a topic and use them as the basis for a painting.

7. To make a painting that exhibits careful craftsmanship.

8. To critique the completed painting.

Materials:

1. "Woman Seated II" worksheet packet and large print of the painting

2. Writing/drawing instruments

3. Roll brown paper, scissors, tape

4. Tempera paint, brushes, water containers, paper

Procedures:

1. Display reproduction of Miro's "Woman Seated II."

2. Distribute worksheet packet to students. Name and class code on worksheets.

3. Prepare students for viewing by practicing a mirror game.

4. Overview the packet of lesson materials with the class as a whole. Demonstrate technnique for enlarging a drawing proportionally.

5. Students work in pairs on Describing, Analyzing, and interpreting sections of worksheets.

6. Students work individually on Funding and Disclosing activities.

7. Explain and post requirements for painting project, along with due date for worksheets and painting.

8. Demonstrate appropriate use of materials and painting techniques, and presentation of artwork to students.

9. One-on-one or as a class, critique the students'work. Include questions about the use of symbols in the students' painting.

Evaluation/Grades:

1. The student identified and listed the things in Miro's "Woman Seated II" painting.

2. The student analyzed Miro's "Woman Seated II" by copying the painting in its original size (60" x 50 3/4").

3. The student analyzed proportions of positive/negative space and of colors.

4. The student interpreted "Woman Seated II" through body action, understanding Miro's comments, and writing.

5. The student completed the exercises that review the concepts of symbolism.

6. The student interpreted the symbols in Miro's painting.

7. The student developed symbols for a topic and used them as the basis for a well- crafted painting, and explained the symbolism during a critique.

Name_____ Class Code_____

Partner's Name_____

WOMAN SEATED II

Looking at a drawing or a painting or a sculptural object is not enough to really understand it. Spending time with the art and "working" it is what makes it a work of art.

The following is a process for working a piece of art: "Woman Seated II" by Joan Miro. You will be working with a partner for most of these activities. To prepare yourself for attending to the work of art, try a concentration exercise for a few minutes:

> This is a mirror exercise. One person will be the "mirror." When the person looking into the mirror moves, the other person will be your reflectionand move as you do. Reverse roles.

Then concentrate all of your energy on the reproduction of "Woman Seated II" by Joan Miro. Be a mirror and try to catch the reflections of her images and her meaning.

Describing: (Work with a partner.)

Miro said of subject matter in his work:

> *"I am attaching more and more importance to the subject matter of my work. To me it seems vital that a rich and robust theme should be present to give the spectator an immediate blow between the eyes before a second thought can intervene ...Create new human beings, breathe life into them and create a world for them...A picture must be fertile. It must give birth to a world. Whether you see in it flowers, people, horses, it matters little so long as it reveals a world, something alive..."*

With your partner, look at "Woman Seated II" by Miro. Together, make a list of the recognizeable things you see in the painting. (Your list may be short.)

1.

2.

3.

4.

Analyzing: (Work with partner.)

1. Cut and tape together roll paper to create a format 60" x 50 3/4", the actual dimensions of the original "Woman Seated II."

2. Sketch onto the 60" x 50 3/4" format the large shapes from "Woman Seated II." Try to make them similar in proportions to the original painting.

3. Add the smaller shapes, the lines, the textures, and details to your drawing, copying them from Miro's painting.

4. What proportions do you see in " Woman Seated II" of positive space and negative space?

   _____ % positive space + _____ % negative space = 100 % of painting

5. Look at the colors Miro used in this painting. Write the names in a hierarchy of the colors he used . Write the color names in the spaces provided, naming the color he used most at the "large" end of the triangle and the color he used least at the "small" end of the triangle.

Color used most.....Color used least

Interpreting : (Work with partner.)

1. Sit with your head bent to one side and your arms up - one bent and one stretched up. Look at your photograph of "Seated Woman II." Adjust how you are sitting to better match how she is sitting.

   How does sitting like this make you feel?

   What might you be doing sitting like this?

2. In 1958, Joan Miro said the following:

> *"I feel the need of attaining the maximum of intensity with the minimum of means. It is this which has led me to give my painting a character of even greater bareness.*
>
> *My tendency towards bareness and simplification has been practiced in three fields: modeling, colors, and the figuration of the personages.*
>
> *In 1935, in my pictures, space and forms were still modeled. There was still chiaroscuro in my painting. But, little by little, all that has gone. Round about 1940, modeling and chiaroscuro were completely eliminated.*
>
> *A modeled form is less striking than one which is not. Modeling prevents shock and limits movement to the visual depth. Without modeling or chiaroscuro depth is limitless: movement can stretch to infinity.*
>
> *Little by little, I've reached the stage of using only a small number of forms and colors. It's not the first time that painting has been done with a very narrow range of colors. The frescoes of the tenth century are painted like this. For me, they are magnificent things."*

Relate Miro's statement above to his handling of "Seated Woman II" in 1939.
In what ways has he simplified the "figuration of the personage?"

In what ways has he not simplified the "figuration of the personage?"

Explain how you think the presence or lack of modeling affects our understanding of "Woman Seated II."

Explain how you; think colors in the painting help show emotion.

Do you think the emotions of the painting reflect Miro's feelings or those of the woman?

Explain your answer.

3. Compare Miro's "Woman Seated II," painted in 1939 with an earlier portrait by Miro. "Portrait of Juanita Obrador," 1918.

What do both portraits have in common?

In what ways are the two portraits different?

How do you think these two paintings bear out Miro's statement you read in the last "interpreting activity?"

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Funding: Graphic Languages = Symbolisim (Work alone.)

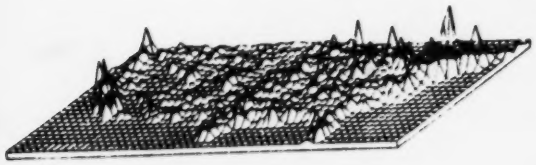
Human beings communicated with pictures long before they developed the kind of nonpictographic language that you are presently reading. The pictographic symbols record various degrees of abstraction.

cave painting
"animal"

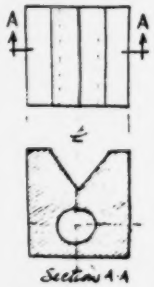
Egyptian hieroglyph
"man"

Chinese Calligraph
"man"

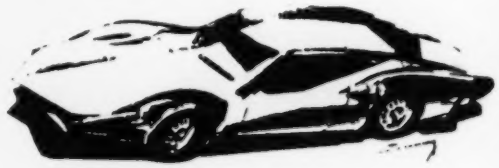
American Indian
circle-symbol
"all"



Isometric diagram of population
distribution in the United States



Orthographic
views of object



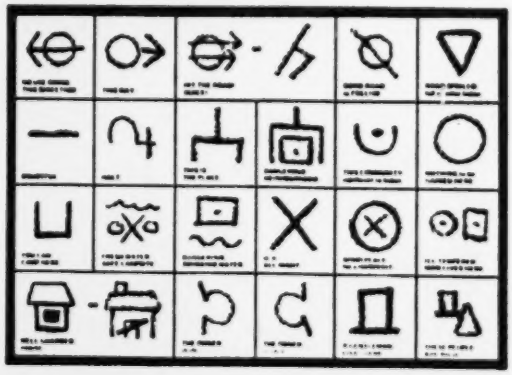
Perspective
Modelled Drawing

Graphic images can be used to represent subjects from the real world . These graphic images are all abstractions classified as:

1. Projections - "point to point" representations of a subject (photographs, shadows, maps, drawings, paintings, sculptures, trompe l'oeil, super-realism)
2. Likeness - "stylized" representations of a subject (caricatures, simplified drawings, any graphic form that is abstracted but contains recognizable aspects of the original subject)
3. Surrogate Images - shapes, forms, marks that "stand-in" for the original subject; symbolic shorthand utilizing lines and shapes that may be entirely different from the original subject they are representing (cube with wings of wax - Icarus of Greek mythology)

Graphic symbols can also represent interpretations of human experience and abstract ideas.

75. Hobo Signs, from Symbol Source Book by Henry Dreyfuss. 1972. Courtesy McGraw Hill, New York.



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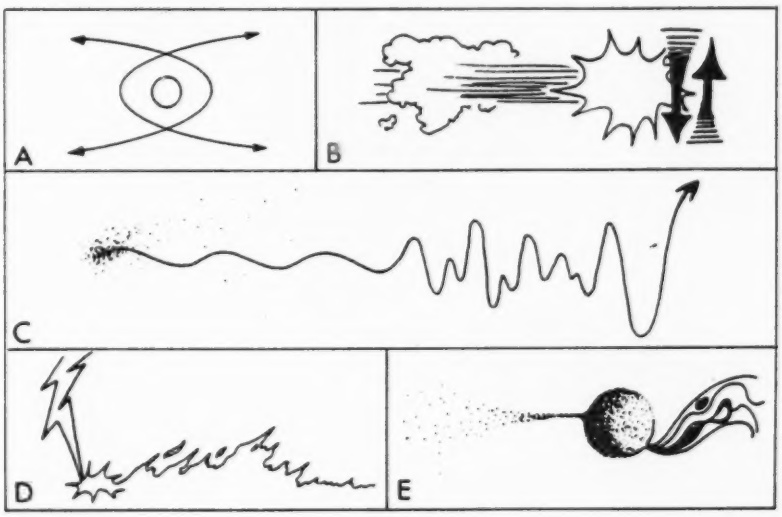
Visual thinking can occur consciously, utilizing imagery (such as perceptual and mental imagery), or it can occur at other levels of consciousness (such as dreaming). Visual symbols may be used to communicate your thoughts to other people.

Activity: Exercises in creating graphic symbols for abstract concepts:



92. Symbolic Doodles by Rick Williams, pen and ink. Courtesy the artist. (A) Yesterday - Today - Tomorrow. (B) Compression - Ignition - Exhaust. (C) Sleep - Arousal - Action. (D) Stimulus - Response -Result. (E) Nonbeing - Birth - Transformation.

1. Using a pencil, divide a sheet of paper into six equal compartments.

2. Within each compartment, create your own symbolic doodles that portrays each of the following themes:

   Yesterday - Today - Tomorrow
   Restraint - Reaction - Freedom
   Sleep - Arousal - Action
   Compression - Ignition - Exhaust
   Nonbeing - Birth - Transformation
   Stimulus - Response - Result

3. Make up three additional themes for graphic interpretation.

Funding: Miro's Symbolism (Work Alone)

It is said that Miro created an "alphabet" of special personal symbols that consisted of zoomorphic forms (animal/nature forms) and anthropomorphic forms (human characteristics given to non-human things) and emblems (symbols of ideas). Can you find any zoomorphic symbols like insects, snails, antennae, fishes, waving cilia in "Woman Seated II"? Can you find any anthropomorphic symbols like an eye, a face in "Woman Seated II"? Can you find any emblems like geomtric shapes, patterns?

In this photocopy of Miro's "Woman Seated II interpret the symbols you see and label each (interpret at least 15 symbols).

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Funding (continued):

Miro's Symbolism

Art critics have said that the actual woman in "Seated Woman II" is a symbol. Read the description by Roland Penrose below:

> *"Seated Woman II" is a larger painting and again a fantastic image of mythical power. Like many of Miro's female symbols, the figure seems by the blackness of her form to belong to the night. Again the head is sinister and beast-like, and again there is great seduction in the fierce gaiety of the colour and in the eye-catching decoration of her breasts, which shine, isolated in the uniformly black shape of her body, as she bends threateningly towards us. By his savage wit Miro provokes us into reverence and admiration. Through his jungle of monsters we are led to the gateway of understanding. Miro knows intuitively what it is to be a woman. He invites us to feel delight and to cringe with terror, as we observe the female image, the form from which we emerge.*

How do you feel about Penrose's interpretation of Miro's woman symbol?

What do you think Penrose says are the woman's "good" qualities?

What do you think Penrose says are the woman's "bad" qualities?

Do you agree or disagree that this description is "what it is to be a woman?" Explain.

Because Miro utilizies real subject matter but presents it in a way that it appears unreal, he is an abstract painter. Because he addressed the subconscious reality of things, he is considered a surrealist (beyond reality).

Disclosing (Work alone)

Make a painting about a person or a place or a thing. Express your feelings about the topic of your painting and your interpretations of the topic through the use of symbols.

Plan your painting below by writing notes and making quick sketches (notes through drawing).

Using the materials provided, make the painting you have planned above. Paint directly on your canvas using the notes and sketches you made on this worksheet serve as your planning.

Name_____Class Code_____

WOMAN SEATED II

Evaluation/Grades:

1. -60"x50-3/4" sketch of Miro's "Woman Seated II" _____
   -that records large shapes _____
   -smaller shapes, lines, textures and details _____

2. Questions from Describing and Analyzing worksheets. _____

3. Questions from Interpreting worksheets _____

4. Designed symbols for abstract ideas. _____

5. Page of symbolic doodles of themes _____

6. Questions from Funding worksheets _____

7. Disclosing
   -Planning sketches of symbols for a topic _____

   -Painting is based on symbols developed in planning _____

   -Craftsmanship _____

8. Explanation of symbolism during critique. _____

Summary

DBAE consists of four content areas; Aesthetics, Art Criticism, Art History, and Art Production. These four content areas should be addressed in every art education unit planned and taught to students.

I believe that all four of the DBAE content areas are addressed in the process of formal art criticism. Therefore when I plan a unit/lesson that utilizes a formal art criticism process, I believe DBAE is being served.

The sample lesson plans included in this packet offer a model for planning/learning situations that incorporate DBAE content. These plans should be changed and taught and changed and taught, changed and taught. Working in art involves evaluation and change. That is part of what both knowledge and creativity is all about.

Appendix

Grades 1-3

MONA LISA

Objectives:

1. To look at Mona Lisa and describe what is seen through verbalization and body action
2. To infer emotion/feelings in Mona Lisa by verbailzation and body action
3. To make a self-portrait based on the Mona Lisa Theme
4. To explain the relationship between DaVinci's Mona Lisa and student's self-portrait

Materials:

1. Mona Lisa Reproductions (at lease 35 small and 1 large)
2. Lettered sign: Mona Lisa
3. 12x18 white drawing paper
4. Crayons
5. Camera
6. Chalk Board and chalk (list of moods)

Procedures:

1. Display large reproduction of Mona Lisa
2. Distribute 12x18 white drawing paper-vertical format and crayons
3. Name and class code at top of paper. Put aside crayons.
4. Distribute Reproductions of Mona Lisa by Leonardo DaVinci to each child
5. Establish Title and Artist. . . .
   - -Have you ever seen it before?
   - -Lady's name is Mona Lisa (use sign)
   - -Anyone in class named Lisa?
   - -Know someone named Lisa?
6. How is Mona Lisa sitting?
   - -someone demonstrate for class and have class correct pose as we establish and have students demonstrate and act out
     - -where are her hands?
     - -Is she looking straight at you?
     - -Is her body straight/facing you?
     - -Where is she? (environment)
     - -How does she feel? (mysterious, happy, sad, etc.)
       (think about a place that would make you feel that way....)
7. Can we all sit like Mona Lisa? (prompt hands, body, head, place, look on face) Take a photograph.
8. Make a drawing of yourself sitting like Mona Lisa.
   - -where will you be to have "that look" on your face? etc.

-identify the Mona Lisa mood and write on back of paper.
(copy spelling from board)

9. Help students individually
10. Clean-up 10 to 15 minues before end of class
11. Students standing next to large DaVinci reproduction
    -How are they the same?
    -How are they different?

Evaluation/Grades:

1. Student was able to describe in words and actions the painting of Mona Lisa by Leonardo DaVinci
2. Student was able to infer or explain emotion/feelings in DaVinci's Mona Lisa by verbalization, body action, and writing
3. Student made a self-portrait based on the Mona Lisa Theme.
    -the pose
    -a place
    -emotional content
4. Student able to talk about the relationship between own self-portrait and DaVinci's Mona Lisa.

WORKSHEET

Student Name_____School & Grade_____

MONA LISA

Evaluation/Grades:

1. Student was able to describe in words and actions the painting of Mona Lisa by Leonardo DaVinci _____

2. Student was able to infer or explain emotion/feelings in DaVinci's Mona Lisa by:
   - -verbalization _____
   - -body action _____
   - -writing _____

3. Student made a self-portrait based on the Mona Lisa Theme
   - -the pose _____
   - -a place _____
   - -emotional content _____

4. Student was able to talk about the relationship between own self-portrait and DaVinci's Mona Lisa _____

5. Comments:

Note O=Outstanding=student exceeded requirements
S=Satisfactory=student met requirements
U=Unsatisfactory=student did not meet requirements

Grades 1-4

MONA LISA

Objectives:

1. To look at Mona Lisa and describe what is seen through verbalization and body action
2. To infer emotion/feeling in Mona Lisa by verbalization, body action, and writing
3. To make a "Mona Lisa" portrait
4. To demonstrate through verbalization and body action "pointing"
5. To make a self-portrait, pointing at Mona Lisa
6. To place the "Mona Lisa" portrait and the self-portrait into an environment reflective of the mood identified in the original "Mona Lisa"

Materials:

1. Mona Lisa Reproductions (at least 35 small and 1 large)
2. Lettered sign Mona Lisa
3. Chalk Board and Chalk (list of moods)
4. 12x18 white drawing paper
5. Crayons
6. Camera

Procedures:

1. Display large reproduction of Mona Lisa
2. Distribute 12x18 white drawing paper and crayons
3. Fold paper in half
4. Name of class code on backs of papers, put aside crayons
5. Distribute Reproductions of Mona Lisa by Leonardo DaVinci to each child
6. Establish title (and artist, if appropriate)
   - -Have you ever seen it before?
   - -Lady's name is Mona Lisa (use sign)
   - -Anyone in class named Lisa?
   - -Know someone named Lisa?

7. How is Mona Lisa sitting?
   -Someone demonstrate for class and have class correct pose as we establish
   -Have students demonstrate and act out:
      -Where are her hands?
      -Is she looking straight at you?
      -Is her body straight/facing you
      -Where is she (environment)
      -How does she feel (mysterious, happy, sad, etc.)
      List moods on board.
8. Can we all sit like Mona Lisa? (prompt hands, body, head, place, look on face) Take a class photo
9. On one half of paper make a portrait of Mona Lisa (Review pose. . . .)
10. Stop drawing, crayons away, ask for volunteer to demonstrate pointing at Mona Lisa. . . . . Take a photo.
11. On second half of paper, draw self pointing at Mona Lisa
12. Individually re-question students about mood in Mona Lisa painting and ask to make an environment for self and painting that reflects mood.
13. Students explain poses and moods in own artwork. Student writes mood he/she identified for Mona Lisa on back of drawing paper (copy spelling from board)

Evaluation/Grades:

1. Student was able to describe in words and actions, the painting of Mona Lisa by Leonardo DaVinci
2. The student was able to infer or explain emotion/feelings in DaVinci's Mona Lisa by verbalization, body action, and writing
3. The student made a "Mona Lisa portrait" that includes at least three characteristics of the pose:
   -shoulder forward
   -hands crossed
   -head turned
   -eyes in opposite direction
   -clothing style
   and the landscape environment
4. The student was able to demonstrate through verbalization and body action, "pointing"
5. The student made a self-portrait pointing to the "Mona Lisa portrait"
6. An imaginary environment was made in which two drawn figures exist that reflects the mood the student identified in writing.

WORKSHEET

Student Name_____School & Grade _____

MONA LISA

Evaluation/Grades

1. Student was able to describe in words and actions, the painting of Mona Lisa by Leonardo DaVinci _____

2. The student was able to infer or explain emotion/feelings in DaVinci's Mona Lisa by:
   - -verbalization _____
   - -body action _____
   - -writing _____

3. The student made a Mona Lisa pose:
   - -shoulder forward _____
   - -hands crossed _____
   - -head turned _____
   - -eyes in opposite direction _____
   - -clothing style _____
   - -landscape environment _____

4. Student was able to demonstrate "pointing" by:
   - -verbalization _____
   - -body action _____
   - -drawing _____

5. An imaginary environment was made in which two drawn figures exist that reflects the mood the student identified in writing _____

6. Comments:

Note: O=Outstanding= student exceeded requirements
S=Satisfactory=student met requirements
U=Unsatisfactory=student did not meet requirements

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